

# The Cleveland Museum of Art



# February

Members Magazine



## Current Exhibitions

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Cover: Among the magnificent objects in Treasures from the Royal Tombs of Ur are this detailed head of a bull and inlaid plaque made of gold, silver, lapis lazuli, shell, bitumen, and wood (Sumerian, ca. 2650 BC; head 35.6 cm high; PG 789, B17694). They were once part of the decoration for an enormous stringed instrument, probably a lyre.

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### *TREASURES FROM THE ROYAL TOMBS OF UR*

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Gallery 101, February 20–April 23

Exquisite objects from the dawn of civilization

Supported in Cleveland by The Hershey Foundation, The John C. and Sally S. Morley Family Foundation, and Kohrman Jackson & Krantz

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### *JEFF BROUWS PHOTOGRAPHS OF CLEVELAND: A CITY RENEWED*

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Gallery 105, through March 17

A realistic optimist grapples with cultural geography

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### *THE JEANNE MILES BLACKBURN COLLECTION OF MANUSCRIPT ILLUMINATIONS*

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Galleries 109–110, through February 27

A generous gift of 81 manuscript sheets from the 13th through the 16th centuries

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### *THE LITHOGRAPHS OF JEAN DUBUFFET*

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Gallery 111, through February 27

Innovative printmaking by a 20th-century iconoclast

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### *JACOB LAWRENCE'S TOUSSAINT L'OUVERTURE SERIES*

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Gallery 112, through February 27

Vibrant screenprints tell of the life of a famed Haitian revolutionary

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### *CLEVELAND BUILDS AN ART MUSEUM, 1884–1916*

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Lower Level/Education, through Spring

Photos and drawings from the archives document the 1916 building's design and construction

Patron sponsors Leigh and Mary Carter



*Sleepwalker, a colored lithograph from 1961 (Gift of Mr. and Mrs. Ralph F. Colin, New York 1970.271) is in The Lithographs of Jean Dubuffet.*



## From the President of the Board of Trustees

Dear Members,

As you have no doubt heard by now, the board of trustees voted on January 4 to appoint Katharine Lee Reid the sixth director of the Cleveland Museum of Art. She will begin her duties here in mid-March. Before that, she will introduce herself to you in this same space a month from now.

Katharine comes to the museum with truly unique credentials for this job. She is a thoroughly modern museum director who understands the expanding role museums can and should play in our evolving society, and affirms the central importance of community accessibility and the visitor experience. In this regard, she is an ideal successor to Bob Bergman, who was her close friend and soulmate in matters of museum administration. She is the perfect person to lead this museum in the twenty-first century.

Her years as deputy director of the Art Institute of Chicago and nine years of impressive accomplishment as director of the Virginia Museum of Fine Arts helped her stand out from an international field of candidates. With degrees from Vassar and Harvard, and a Fulbright Scholarship to study at the Sorbonne, her academic credentials are also first-rate. Her areas of special curatorial interest include 17th-century European painting, 20th-century painting and sculpture, and late 19th- and 20th-century American and European decorative arts.

Katharine is vice president of the Association of Art Museum Directors and a board member of the Accreditation Commission of the

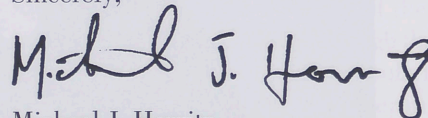
American Association of Museums, the Phillips Collection, and the American Federation of the Arts.

It has been our highest priority that our new director possess a connoisseur's appreciation not only of this art museum, but also of the community that it serves. In that important regard, Katharine Lee Reid brings with her a sense of hometown pride. As the daughter of Sherman E. Lee, director of the Cleveland Museum of Art from 1958 to 1983, Katharine grew up in this museum. She went to Laurel School in Shaker Heights. She knows and loves this community and is delighted to be returning to her hometown. We are equally delighted to welcome her back.

I wish to thank Jim Bartlett, head of the search committee, and the trustees who helped him in this effort.

I also would like to add a special note of thanks: Since the death of Bob Bergman last May, we have been fortunate to have Kate Sellers as our acting director. Kate has been a dynamic force within the museum and the community, and it has been her energy and leadership that has enabled the museum to continue its forward momentum through this difficult period. All of us are in her debt.

Sincerely,



Michael J. Horvitz



*New director Katharine Lee Reid is introduced by Michael Horvitz at the January 5 press conference announcing the appointment. Photo by Barney Taxel.*



# Royal Treasure

TREASURES  
FROM THE  
ROYAL  
TOMBS OF UR  
February 20–  
April 23

The land of Mesopotamia, located in what is now Iraq, has always been recognized for its great antiquity. Its most ancient region, known as Sumer, lay about 250 miles south of modern Baghdad, between the rivers Tigris and Euphrates. Here, nearly 5,000 years ago, the ancient Sumerians built the world's first cities, and with them laid the foundations of Western civilization. Long after the Sumerians faded, their important achievements in politics, literature, science, and the arts remained the core of all Near Eastern culture, hardly improved upon by the great kings of Baby-

lon, Assyria, and Persia. This month the museum will host *Treasures from the Royal Tombs of Ur*, our first-ever special exhibition focusing on this fascinating region of the ancient Near East, organized by the University of Pennsylvania Museum of Archaeology and Anthropology. As an introduction to the Sumerians and their art, there is no better place to start.

Of all the cities of ancient Sumer, the most celebrated was Ur. Far from embryonic, Ur was a sprawling city of 200,000—roughly half the size of Cleveland today—and a political and economic giant whose soaring temples and towers domi-

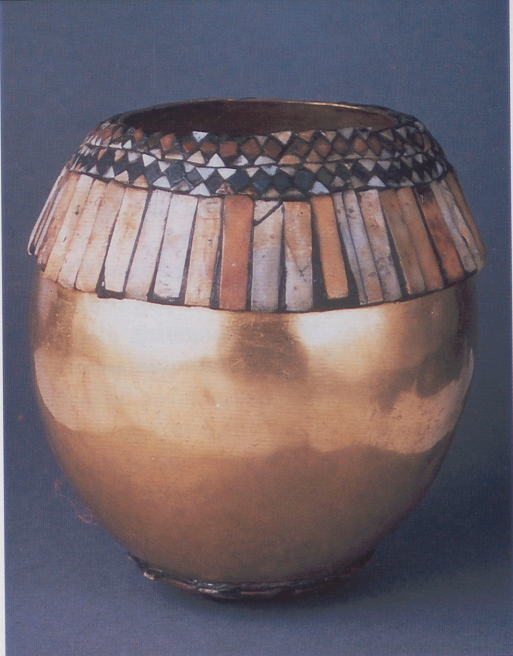
Treasures from the Royal Tombs of Ur is organized by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, Pennsylvania. It is sponsored by The Pew Charitable Trusts. The Cleveland showing is supported by The Hershey Foundation, The John C. and Sally S. Morley Family Foundation, and Kohrman Jackson & Krantz. Promotional support provided by Avenues Magazine and WCLV 95/5.

The most famous of all the objects from Ur, a statue known as the Ram and the Thicket (ca. 2650 BC, PG 1237, 30-12-702), has been newly restored expressly for the exhibition. Built up from hundreds of tiny, delicately detailed mosaic-like elements, the statue is a visual inventory of

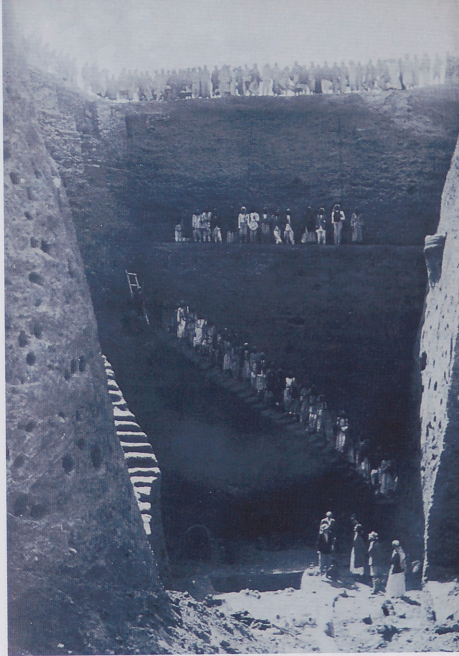
luxury materials gathered from all over the then-known world: gold from Egypt and Nubia, silver from the mines of eastern Turkey and the Caucasus, exotic shells from southern Iran, deep blue lapis lazuli from Afghanistan, and the red stone carnelian from the distant coasts of India.







(Left) Hammered from a single sheet of gold and inlaid with a mosaic of luxury materials, this fantastic vessel (ca. 2650 BC, PG 779, B16692) imitates containers that were made from natural ostrich eggs and treasured by the Sumerians as prestige items. Like the containers of natural egg, whose



shells are remarkably durable, this deluxe version in gold may have been used to store precious goods such as cosmetics for use in the next world. (Right) In Pit X, one of the largest excavations, some 400 workmen removed 17,000 sq. ft. of earth to take the depth of the excavation to 50 ft.

nated the ancient landscape and were the inspiration for the legendary Tower of Babel. Ur was the ancestral home of the biblical patriarch Abraham, the sacred city of the great moon god Nanna, and the traditional site of the Garden of Eden. Its merchants and kings were savvy traders and assembled vast inventories of wealth by establishing the city as the hub of an international trade network that constituted the world's first global economy. Luxury and precious raw materials were their specialty.

The discovery in the 1920s and '30s of a group of royal tombs dating back to the city's earliest dynasties ranks among the greatest archaeological finds of all time, rivaled only by the nearly simultaneous discovery in 1923 of the tomb of the Egyptian king Tutankhamen. Among the tombs' contents was a rich and diverse collection of art objects made of gold, silver, ivory, precious stones, and exotic woods. The objects' unparalleled beauty and high quality rank them among the highest achievements of over 3,000 years of Mesopotamia art. Nothing like them had ever been found before, or since.

*Treasures from the Royal Tombs of Ur* brings together more than 150 of the most beautiful, important, and famous of the objects from Ur. Among these are elegantly fluted gold and silver vessels, delicate works of inlaid shell, a

queen's regal headdress, jewelry made of semi-precious stones, and statues and other decorative elements incorporating every exotic and precious material from the then-known world. The landmark exhibition represents the first time that any of the objects have traveled as a group since their discovery almost 75 years ago.

Inevitably, these extraordinary objects would be compared with the contents of the tomb of Egypt's King Tutankhamen. Though the discovery at Ur lost out on widespread popularity, it was



the clear winner in terms of quality. The objects' sleek, ultrarefined, and sometimes fantastic forms make the Egyptian boy-king's treasures look fussy and almost garish. Part Bugatti, part Fabergé, the objects from Ur must have been instant classics in their own day. The reference to the later masters is not misplaced: the first scholars to examine them were so struck by their high quality and beauty that they suggested the objects were not ancient at all, but perhaps works from the Italian Renaissance or 19th-century France. The errant supposition—made almost five millennia later—offers further testimony to the timeless splendor of one of the world's first great cities.

■ Ken Boháč, Department of Egyptian and Near Eastern Art

*This magnificent cast silver lion's head is a marvel of naturalism in animal sculpture (ca. 2650 BC, PG 800, B17064). It was found at the entrance of Queen Puabi's tomb, together with a second head, now in Baghdad. Traces of wood in the soil around them suggest that the two decorated an item of wooden furniture, perhaps a chair or box.*



# A Grand Gesture

**W**en Zhengming's *Poem on the Imperial Gift of an Embroidered Silk: Calligraphy in Running Style* (ca. 1525) is a monumental work, in a dimension seldom seen in hanging scrolls for calligraphy. At more than 11 feet high, it certainly was not meant to be displayed in a simple residence. One would imagine that it was intended for China's great hall of state.

The context of the scroll's creation suggests no less. It was written to mark the occasion when Wen Zhengming (1470–1559), the Ming dynasty's great master of calligraphy and painting, received from the reigning emperor a gift of an embroidered silk. The poem upon which the calligraphy is based, reads:

From the throne, this exquisite silk was  
bestowed on me,  
As I expressed my gratitude to His Majesty by  
the Goldwater Bridge.  
This heavenly silk is embroidered with five  
colors.  
Resplendent it is, draping over my arm with  
[designs of] twin dragons.  
Having received such a gift, I [bowed] in  
shame over my lack of achievements.  
Humbly I returned to my rank to observe the  
grand ceremony.  
I wish His Majesty shall live on for myriad  
years,  
And the sun will always shine upon His  
trailing robe.

The calligraphy is undated. However, evidence from Wen Zhengming's own literary publication, the *Futian Ji*, in which the poem is also included, places the creation of the poem and the calligraphy around 1525. That was the year when he was in Beijing, serving as a court official. Only then would he have had the chance of being summoned before the emperor to receive the embroidered silk.

By that time, Wen Zhengming was already in his 50s—an age considered quite old for someone of lowly rank at the ninth grade, the very bottom of the Ming officialdom ladder. He was not a quick learner, and constant failures on examinations prevented him from an early start in his career. But his diligence and perseverance won respect from colleagues and superiors, and his painstaking work in compiling and editing the "Veritable Records" (a day-by-day account

of court events) of the imperial reign of Zhengde (r. 1506–21) also won him the just reward of a gold belt. Here, Wen Zhengming also made known that this piece of embroidered silk was but another token of imperial favor. So inspired, the master wrote this piece in a grand style, obviously intending it for the hall of state, after having first composed the poem in a joyful mood.

Other surviving works by Wen Zhengming share the same scale and similar courtly circumstances behind their creation. Of the better known, one is in the National Palace Museum, Taipei, and another in the Metropolitan Museum of Art. While both tend to lend support to this hanging scroll in terms of authenticity, in the CMA scroll the artist appears to be far more at ease in handling calligraphic passages and thus this one may have been the last to be written. It is apparent that, inspired by his stay in the capital, Wen Zhengming for a time indulged in grand gestures. Neither before nor after do we find works of similar monumentality and magnitude.

Prior to this period, Wen Zhengming may have pursued the art of painting and calligraphy, but most of his energy was directed at securing an official court position. To do so, like many Chinese young men at the time, he prepared for a sequence of civil examinations that virtually went nowhere. His biographer told of his many failures—a quite exceptional total of ten. At last he went to the imperial court via the provincial governor's recommendation. Once in Beijing, however, he began to discover the treacherous nature of life as an official who, in an era of undisputed power of the monarchy and unbridled strength of the eunuch faction, often faced grave danger of imprisonment and death—or, if weak in character, at least temptation and corruption.

Realizing his inability to cope with such unpredictable forces, Wen Zhengming finally decided to return to his native city of Suzhou and devote himself to painting and calligraphy. Partly due to his longevity (he outlasted all his contemporaries), and partly because of his strength of character and a desire to create his own personal vision, he became the undisputed master in Suzhou's art scene and the true leader of the We School (named for We, the ancient designation for an extended region inclusive of Suzhou). His influence was so widespread and enduring that it dominated Chinese art for roughly 200 years.

■ Ju-hsi Chou, Curator of Chinese Art



The calligraphy is based on "running" script, which, in contrast to formal "regular" script, is noted for simplified characters and fusion of strokes (ink on paper, 345 x 93.5 cm, The John L. Severance Fund 1998.169). Wen Zhengming's style was indebted to the Song master, Huang Tingjian (1045–1105), evident in his tendency to write with a slanted brush and to introduce into his characters a range of diagonal accents. These elements allowed him to break loose from his controlled personality and steadfastness, and to gain a fluency in rhythm as well as strength amid charm.

紫宸乃六錫靈絲金水榜  
 遂得命時文彌自天  
 騰五色光華約臂結菱編  
 重慨漆例隨恩澤還  
 忝班行規盛儀願得明君  
 子萬壽日華常照  
 衮衣重  
 端午 賜長命絲綰  
 萬明



# Mistress of the Animals



Daughter of Zeus and Leto, sister of Apollo, Artemis was a patroness of nurture, fertility, and birth, as well as of the hunt. This pendant may be

the earliest example of Greek cloisonné jewelry after the Bronze Age (3 x 2 cm, The John L. Severance Fund 1999.88).

**H**omer's *Iliad* poetically characterizes the goddess Artemis as *potnia theron*, or "mistress of the animals." This Homeric epithet is reflected in the museum's newly acquired gold east Greek pendant, rare and exceptionally well preserved, depicting a winged Artemis flanked by two obedient lions. In general, early Greek literature portrays Artemis, bow in hand, as a huntress who is also fond of the lyre, of dancing, and of the shadowy recesses of the countryside. The gold pendant presents Artemis in her Ionian guise as the winged mistress of wild nature.

The pendant's style suggests a date toward the end of the seventh century BC. Artemis, with curved upswept wings, stands in a frontal pose

wearing a long, belted garment. Her arms extend symmetrically left and right, her hands clenched into fists. Under each fist rears a lion on hind legs with head turned back and one paw raised. A wig-like hairstyle of horizontally arranged locks frames her triangular-shaped face.

Various techniques were used in the pendant's fabrication. Apparently, the entire relief decoration was done by burnishing sheet gold over a wood, stone, or ceramic form. This relief was then mounted into a bezel on a backing of sheet gold. An intricate frame of finely worked gold wire and colored glass-enamel with four corner spheres surrounds the figural group. The cylinder mounted horizontally at the top suspended the pendant, while a pair of small loops at the



bottom perhaps once attached to short chains holding beads in the form of pomegranates.

The use of glass-enamel in seventh-century BC Greek jewelry is unprecedented. In the pendant, an undulating wire of cut sheet gold separates the contrasting pale green and dark blue colors of glass, a technique known as *cloisonné*. Enameling in *cloisonné* and *repoussé* are known in Minoan and Mycenaean jewelry. After the disintegration of Mycenaean culture in the 12th century BC, *cloisonné* enameling is then found on Cyprus. From 1100–900 BC, the technique is lost in Greece, and until this pendant, no example of its use has come to light from the eighth or seventh centuries BC. If the museum's pendant may be dated to the late seventh century BC, it would be the earliest attested use of the technique in Greek jewelry after the Bronze Age. Only Assyrian filigree enamel is otherwise known in the seventh century BC.

The source of the *potnia theron* image in Greek art can be traced to early Mesopotamian antecedents, giving way to Bronze Age examples. However, the immediate precedent for the east Greek *potnia theron* probably came from north Syria, where the nude goddess Ishtar is repeatedly shown holding heraldic lions in a similar manner. Since female nudity was inconsistent with Greek norms of representation, the goddess Artemis is clothed.

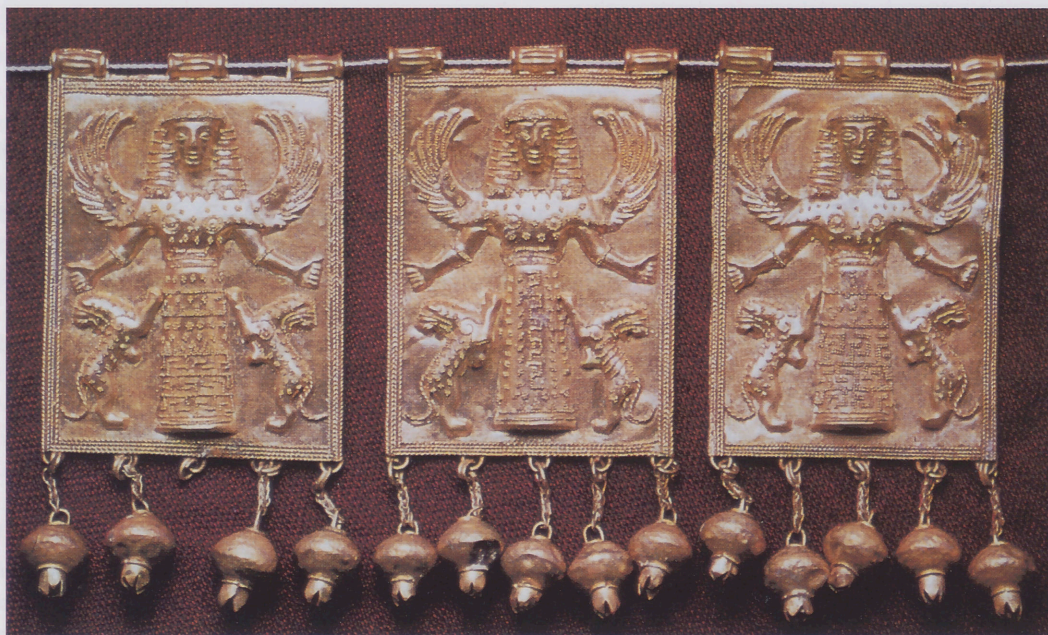
■ Michael Bennett, Associate Curator of Greek and Roman Art

*The Cleveland pendant closely relates to a set of gold pendants from Kameiros, Rhodes, now in the British Museum (h. 4.2 cm; after E. Akurgal, The Art of Greece: Its Origins in the Mediterranean and Near East, New York, 1968, p. 175, pl. 50). These have been dated to the second half of the*

*During the same period, the potnia theron also appeared on other Greek works of art. A large fragment of an amphora made on the island of Paros shows a winged Artemis striding to the right, restraining a lion by the tail and one ear (h. 30 cm, Die Antikensammlung, Altes Museum, Berlin F301; after J. Boardman, Early Greek Vase Painting: 11th–6th Centuries BC, Thames and Hudson, London, 1998, p. 130, fig. 253). Of late seventh-century BC date, this mistress of the animals has lost her frontal pose, but gained new vigor and animation.*



*seventh century BC, perhaps just slightly earlier than CMA's pendant. Though no trace of enameling exists on the Kameiros pieces, fine granulation is liberally used. Such granulation is absent on our pendant, which appears to have added glass-enameling to an earlier type.*





## Education

Two **Guest Lectures** are scheduled this month. On Wednesday the 16th at 7:00 is an AIA lecture: *Byzantium*, by Alice Mary Talbot from Dumbarton Oaks. Then on Sunday the 20th at 3:30, Richard Zettler from the University of Pennsylvania Museum of Archaeology and Anthropology offers *Ur of the Chaldees: Inside Woolley's Excavations at the Birthplace of the Biblical Patriarch Abraham*.

A **Performance/Demonstration** takes place at 3:30 on Sunday the 27th, when Gayle Stuwe Neuman and Phillip Neuman of *Ensemble de Oceanographia* and Assyriologist Jay Lemanski present *Ancient Voices: Music and Tales from Sumer*, a program of ancient Sumerian-Babylonian music played on reconstructions of period instruments and accompanied by readings in English and Sumerian.

**Thematic Gallery Talks** or **Highlights Tours** leave from the main lobby at 1:30 daily. Check daily listings for topics. A new **Video** title begins each Tuesday and runs continuously during museum hours.

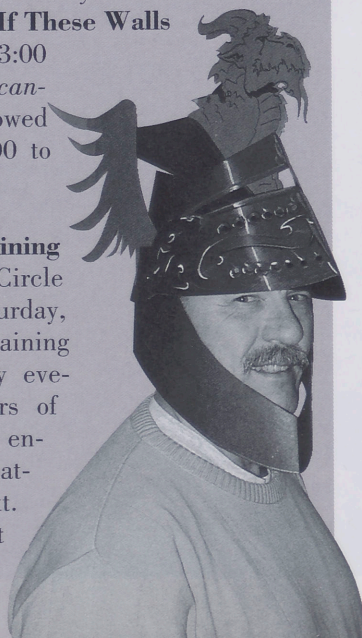
### Hands-on Art

Sun-Hee Choi's monthly *All-day Drawing Workshop*, an intensive class for beginners to advanced students, is 10:30–4:00 on Saturday the 19th (\$20 for CMA members, others \$40, fee includes materials and parking).

We've expanded the **Family Express** program, traditionally scheduled for the third Sunday of every month, to a weekly offering. Stop in with the kids for free hands-on projects any Sunday from 2:00 to 4:30. On the third Sunday of each month, the first hour is devoted to *If These Walls Could Talk*, a storytelling excursion through the galleries. On Sundays the 6th and 13th the **Family Express** workshop is *The Topic Is Tropics*. On the 27th, it shifts to *Ancient Royal Treasures*. On Sunday the 20th, we have **If These Walls Could Talk** from 2:00 to 3:00 with *Gumbo Delight: African-American Folktales*, followed by a workshop from 3:00 to 4:30, *Yours Truly*.

### Parade Leadership Training

The 2000 Parade the Circle Celebration will be Saturday, June 10. Free parade training workshops begin Tuesday evenings in March. Leaders of groups preparing parade entries are encouraged to attend. For details call ext. 483. Public workshops at the museum begin on April 28.



### 1 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 2 Wednesday

**Gallery Talk** 1:30 *Precious Pages: The Jeanne Miles Blackburn Collection*. Mary Woodward

**Preconcert Lecture** 6:30 Richard Rodda gives a free talk in the recital hall

**Film** 7:00 *Taste of Cherry* (Iran, 1997, color, subtitles, 95 min.) directed by Abbas Kiarostami. In perhaps the most honored Iranian film to date (co-winner of the *Palme d'or* at the 1997 Cannes Film Festival), a suicidal man drives around the outskirts of Tehran, interviewing people willing to bury or save him. A beautiful, haunting work. \$4 CMA members, \$6 others

**Concert** 7:30 *Minoru Nojima*, piano. Audiences in the U.S. rarely get the opportunity to hear the singular performances of Japanese pianist Minoru Nojima. In 1966, Nojima studied at the Moscow Conservatory with the legendary Lev Oborin. Three years later he won the silver medal at the third Van Cliburn International Piano Competition, which launched an international career that has had him crossing the Pacific for three decades. "When a pianist sounds like a genius the first time you hear him, and when he fully sustains that impression on subsequent occasions, you may be fairly certain of having discovered pure gold. It was the sort of impossible thing rendered possible only by genius." —*Los Angeles Times*. He performs works by Ravel (*Miroirs*), J. S. Bach (selections from the *Well-Tempered Clavier*), and Schumann (*Études Symphonique*). General admission \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5. Purchase single tickets or subscriptions through the ticket center

### 3 Thursday

**First Thursday** Curatorial consultation for members only, by appointment

**Highlights Tour** 1:30 *CMA Favorites*

### 4 Friday

**Highlights Tour** 1:30 *CMA Favorites*

### 5 Saturday

**Highlights Tour** 1:30 *CMA Favorites*

### 6 Sunday

**Gallery Talk** 1:30 *Precious Pages: The Jeanne Miles Blackburn Collection*. Mary Woodward

**Film** 2:00 *The Apple* (Iran, 1998, color, subtitles, 85 min.) directed by Samira Makhmalbaf. Two 12-year-old twin Iranian girls, kept locked in their house—behind bars—for their entire lives by their deeply religious father, are freed by social workers. This poetic allegory was inspired by a scandalous true case, and "stars" the real principals. \$4 CMA members, \$6 others

**Family Express** 2:00–4:30 *The Topic Is Tropics*. Free drop-in art projects for all ages, inspired by Jacob Lawrence prints

**Organ Recital** 2:30 Karel Paukert.

Works by Wiederman, Ives, and others

### 8 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*

### 9 Wednesday

**Gallery Talk** 1:30 *Hearts, Cupids, and Harlequins: Art for Valentine's Day*. Lisa Robertson

**Film** 7:00 *Close-Up* (Iran, 1990, color, subtitles, 100 min.) directed by Abbas Kiarostami. Fascinating and resonant docudrama, based on a true case, about an unemployed man who convinces a well-to-do family that he is the prominent Iranian film director Mohsen Makhmalbaf. Like *The Apple* (see Feb. 6), which was written by Makhmalbaf and directed by his daughter, *Close-Up* recreates a notorious incident using the real people involved. \$4 CMA members, \$6 others

### 10 Thursday

**Highlights Tour** 1:30 *CMA Favorites*

Bob Dewey models his design for a hand-colored cardboard helmet, one of many hands-on projects that might show up in Family Express



Right:  
From Vienna,  
The Artis  
Quartet



Below: Minoru  
Nojima (middle),  
and Leon  
McCawley

## Music

Two Gala Music Series Concerts are on tap this month. First, on Wednesday the 2nd at 7:30, pianist *Minoru Nojima* performs works by Ravel (*Miroirs*), J. S. Bach (selections from the *Well-Tempered Clavier*), and Schumann (*Études Symphonique*). Then on Wednesday the 23rd at 7:30, the Vienna-based *Artis Quartet* makes its Cleveland debut with works by their ancestors Haydn (*"The Rider"*), Berg (*Quartet, Op. 3*), and Zemlinsky (*Quartet No. 2*). Pre-concert lectures are offered by Richard Rodda (Nojima) and Rebecca Fisher (Artis) at 6:30 in the recital hall. General admission to either concert is \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5. Get tickets through the ticket center.

On Friday the 11th at 7:30, *Apollo's Fire* and *Opera Atelier* present the first of three semi-staged performances of Monteverdi's opera, *L'Orfeo*. Subsequent performances are Saturday the 12th at 7:30 and Sunday the 13th at 3:00, with a lecture one hour before each con-



cert. General admission \$35 (deluxe seating) or \$25 (regular); CMA and Musart Society members \$31 or \$21. Call the ticket center for tickets and information.

On Sunday the 27th at 2:30, pianist *Leon McCawley* returns to play works by Beethoven (*Sonata, Op. 13 "Pathétique"; Variations, Op. 34; Sonata, Op. 81a "Les Adieux"*), Chopin (*Three Écossaises, Nocturne, Op. 27 No. 1 in C-sharp minor*), Schumann (*Fantasiestücke, Op. 11*), and Prokofiev (*Suggestion diabolique*). On Sunday the 20th at 2:30 organist Karel Paukert and percussionist Paul Cox, curator and assistant curator of musical arts, team up to perform works by Eben, Creston (*Meditation for Organ and Marimba*), and Abe (*Variations on Japanese Children's Songs*), and improvisations.

Free admission, unless indicated. Complete program details appear in the daily listings and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

### 11 Friday

**Highlights Tour** 1:30 *CMA Favorites*

**Preconcert Lecture** 6:30 *Apollo's Fire*

**Concert** 7:30 *Apollo's Fire* (Jeanette Sorrell, director) and *Opera Atelier* (Marshal Pynkoski, stage director and Jeannette Zingg, choreographer) present three semi-staged performances of Monteverdi's opera, *L'Orfeo*. General admission \$35 (deluxe seating) or \$25 (regular); CMA and Musart Society members \$31 or \$21. Call the ticket center for tickets and further information.

### 12 Saturday

**Highlights Tour** 1:30 *CMA Favorites*

**Preconcert Lecture** 6:30 *Apollo's Fire*

**Concert** 7:30 *Apollo's Fire*. See Friday the 11th

### 13 Sunday

**Gallery Talk** 1:30 *Hearts, Cupids, and Harlequins: Art for Valentine's Day*. Lisa Robertson

**Film** 2:00 *The Runner* (Iran, 1985, color, subtitles, 94 min.) directed by Amir Naderi. Gripping, inspiring account of a young orphan boy who struggles to subsist in an Iranian port city by taking various odd jobs, including delivering ice and scavenging for bottles in shark-infested

waters. An unforgettable hymn to human aspiration and survival. "Perhaps the best Iranian film of the 1980s." —*Chicago Tribune*. \$4 CMA members, \$6 others  
**Family Express** 2:00–4:30 *The Topic Is Tropics*. Free drop-in art projects for all ages, inspired by Jacob Lawrence prints  
**Preconcert Lecture** 2:00 *Apollo's Fire*  
**Concert** 3:00 *Apollo's Fire*. See Friday the 11th

### 15 Tuesday

**Highlights Tour** 1:30 *CMA Favorites*



## Performance

On Friday the 25th at 7:30, the next **VIVA! Series Concert** features the renowned gospel group *Mighty Clouds of Joy*. Single tickets, available through the ticket center, are \$27 and \$24, CMA members \$24 and \$21.

A **Jazz on the Circle Concert**, Sunday, February 20 at 5:00 and 8:00, features *Herbie Mann* and *Sona Terra* at Severance's Reinberger Hall. Call the Severance box office at 216-231-1111 or 1-800-686-1141 for ticket information.

### Good News

Since the VIVA! Series' *Noche Flamenco* concert on Friday, March 10, has already been sold out, the performing arts program has arranged for a second performance to take place on Thursday, March 9, at 7:30. Call to reserve your tickets as this performance is sure to be a sellout as well. Tickets are \$28 and 24, CMA members \$24 and 21. Call the ticket center to order.



*They've performed with Aretha Franklin, Marvin Gaye, and the Rolling Stones. They've won three Grammy Awards. Now the Mighty Clouds of Joy sing here, Friday the 25th.*

### 16 Wednesday

**Members Preview Day** *Treasures from the Royal Tombs of Ur*

**Gallery Talk** 1:30 *Japonisme: Japanese Influence on the Fine and Apparel Arts.* Dyane Hanslik

**New Member Orientation** 6:15

**Film** 7:00 *Bashu, the Little Stranger* (Iran, 1988, color, subtitles, 120 min.) directed by Bahram Beizai. A ten-year-old Iranian war orphan leaves his Persian Gulf home for the verdant north coast, where he is taken in by an eccentric peasant woman. Another affecting, beautifully photographed fable from Iran. \$4 CMA members, \$6 others

**Guest Lecture** 7:00 *AIA Lecture: Byzantium*, Alice Mary Talbot, director of Byzantine Studies, Dumbarton Oaks

### 17 Thursday

**Members Preview Day** *Treasures from the Royal Tombs of Ur*

**New Member Orientation** 11:00

**Highlights Tour** 1:30 *CMA Favorites*

### 18 Friday

**Members Preview Day** *Treasures from the Royal Tombs of Ur*

**Highlights Tour** 1:30 *CMA Favorites*

### 19 Saturday

**Members Preview Day** *Treasures from the Royal Tombs of Ur*

**All-day Drawing Workshop** 10:30–4:00. Sun-Hee Choi's intensive class is for beginners to advanced students (\$20 for CMA members, others \$40, fee includes materials and parking). Call ext. 461 to register by Friday the 18th

**Highlights Tour** 1:30 *CMA Favorites*

**Members Preview Party** 7:00–10:00 *Treasures from the Royal Tombs of Ur.* Call the ticket center

### 20 Sunday

**Gallery Talk** 1:30 *Japonisme: Japanese Influence on the Fine and Apparel Arts.* Dyane Hanslik

**Film** 2:00 *Where Is the Friend's Home?* (Iran, 1987, color, subtitles, 83 min.) directed by Abbas Kiarostami. A school-boy walks to a neighboring village to return a notebook to a classmate. A related film, *And Life Goes On...*, shows Wednesday the 23rd. The museum's performing arts coordinator, Massoud Saidpour, leads an informal discussion after. \$4 CMA members, \$6 others

**If These Walls Could Talk** 2:00–3:00 *Gumbo Delight: African-American Folktales.* Anita Peebles

**Curator's Recital** 2:30 Karel Paukert, organ with Paul Cox, percussion. Works by Eben, Creston (*Meditation for Organ and Marimba*), and Abe (*Variations on Japanese Children's Songs*), and improvisations

**Family Express** 3:00–4:30 *Yours Truly* Illuminated manuscripts inspire families to write messages and proclamations in the style of the Middle Ages

**Guest Lecture** 3:30 *Ur of the Chaldees: Inside Woolley's Excavations at the Birthplace of the Biblical Patriarch Abraham.* Richard Zettler, curator of *Royal Tombs of Ur*, University of Pennsylvania Museum of Archaeology and Anthropology



## The New Iranian Cinema Close Up

Future film history books will undoubtedly contain a chapter on the New Iranian Cinema of the 1980s and 1990s—a movement as distinct as the French New Wave of the sixties and the New German Cinema of the seventies. Americans are always surprised to learn that such a vital and innovative national cinema springs from a culture widely perceived as reactionary and repressive. But restrictions on freedom have always inspired artists to circumvent them, and the Iranians—like the Russians, the Czechs, the Chinese, and countless others before them—have taken to burying truth in allegory, metaphor, and historical parallels.

In a sense, Iranian cinema has moved forward by going backward. A lack of financial resources has compelled moviemakers to be resourceful in their choice of simple stories, actual locales, and non-professional actors. A typical Iranian film is a unique mix of documentary and fictional elements. Some feature real people playing themselves in re-creations of incidents from their own lives. Others have people playing themselves in fictional situations, or playing fictional roles in real situations. This blending of the real and the imagined lends these everyday narratives a post-modernist dimension. Another strength of Iranian cinema is its willingness to address big questions—a consequence of living in a land ravaged by war, poverty, and natural disasters that also has a rich cultural tradition. Though tough questions have always been the province of great art, few filmmakers in the West ask them anymore.



*The Apple*

This series of eight of the very best Iranian films from the past 15 years demonstrates the vitality and inventiveness of this remarkable film movement. Four of the films are by Abbas Kiarostami, who shared the Palme d'or at the 1997 Cannes Film Festival for his masterful *Taste of Cherry* (the 2nd) and whose earlier films (*Where Is the Friend's Home?*, the 20th; and *And Life Goes on...*, the 23rd) play cleverly and movingly off each other. Two other films (*The Apple*, the 6th; and *Close-Up*, the 9th) find meaning in two real-life scandals (re-created with the actual principals), and three others (*The Runner*, the 13th; *Bashu, the Little Stranger*, the 16th; and *The Mirror*, the 27th) focus on children—another staple of recent Iranian cinema. Each film \$4 CMA members, \$6 others. Kids 12 and under, \$3.

### 22 Tuesday

**Highlights Tour** 1:30 CMA Favorites

### 23 Wednesday

**Gallery Talk** 1:30 *Sumer, Y2KBC: Treasures from the Royal Tombs of Ur*. Nancy Prudic

**Preconcert Lecture** 6:30 Rebecca Fischer gives a free talk in the recital hall  
**Film** 7:00 *And Life Goes On...* (Iran, 1991, color, subtitles, 95 min.) directed by Abbas Kiarostami. A film director visits earthquake-ravaged northern Iran to learn the fate of two boys who starred in his movie *Where Is the Friend's Home?* (see the 20th). \$4 CMA members, \$6 others

**Concert** 7:30 *Artis Quartet*. Peter Schuhmayer and Johannes Meissl, violin; Herbert Kefer, viola; Othmar Müller, cello. One of Europe's great string quartets carries on the rich Viennese tradition in its Cleveland debut. "If there is currently a better string quartet playing, then I have not yet had the pleasure of encountering it." —*Wiener Zeitung*. Works by Haydn (*"The Rider"*), Berg (*Quartet, Op. 3*), and Zemlinsky (*Quartet No. 2*). Tickets \$20 or \$18; CMA and Musart Society members, senior citizens, and students \$16 or \$14; special student rate at the door only \$5; at the ticket center

### 24 Thursday

**Highlights Tour** 1:30 CMA Favorites

### 25 Friday

**Highlights Tour** 1:30 CMA Favorites  
**VIVA! Series Concert** 7:30 *Mighty Clouds of Joy*. With three Grammy Awards to their credit, the Mighty Clouds of Joy is one of the greatest gospel groups of all time. During their 36-year musical career they have led a revolution in gospel music, performing with such artists as Aretha Franklin, Marvin Gaye, Paul Simon, and the Rolling Stones. "Lead singer Joe Ligon is often cited as the greatest living male gospel singer and when you hear him scream you don't doubt it" (*World Music: The Rough Guide*). Single tickets are \$27 and \$24; \$24 and \$21 for CMA members. Thanks to WCLV 95/5 for promotional support

### 26 Saturday

**Highlights Tour** 1:30 CMA Favorites

### 27 Sunday

**Gallery Talk** 1:30 *Sumer, Y2KBC: Treasures from the Royal Tombs of Ur*. Nancy Prudic

**Film** 2:00 *The Mirror* (Iran, 1997, color, subtitles, 95 min.) directed by Jafar Panahi. A Tehran first-grader whose mother fails to pick her up at school decides to walk home on her own, but she takes some unexpected turns along the way. This surprising, original, award-winning film can be read in many ways. \$4 CMA members, \$6 others

**Family Express** 2:00–4:30 *Ancient Royal Treasures*. Free drop-in art projects for all ages, inspired by *Royal Tombs of Ur*

**Recital** 2:30 Leon McCawley, piano. McCawley is one of Britain's great young pianists and has been praised as "a pianist with a gleaming future" (*The Financial Times*, London). In 1993, he won first prize at the Ninth International Beethoven Competition in Vienna and second prize in the Leeds International Piano Competition. He returns to perform works by Beethoven (*Sonata, Op. 13 "Pathétique"; Variations, Op. 34; Sonata, Op. 81a "Les Adieux"*), Chopin (*Three Écossaises, Nocturne, Op. 27, No. 1 in C-sharp minor*), Schumann (*Fantasiestücke, Op. 11*), and Prokofiev (*Suggestion diabolique*)

**Performance/Demonstration** 3:30

*Ancient Voices: Music and Tales from Sumer*. Gayle Stuwe Neuman and Phillip Neuman of Ensemble de Oceanographia, Oregon City, Oregon, and Jay Lemanski, independent Assyriologist, Cleveland. A program of ancient Sumero-Babylonian musical compositions that come from the oldest notated music in existence, played on reconstructions of period instruments and accompanied by readings in English and Sumerian of the tale of Gilgamesh and Aga, one of the oldest stories of Mesopotamian literature

### 29 Tuesday

**Highlights Tour** 1:30 CMA Favorites



## A Time to Act

To support the important restoration work on the historic 1916 façade and south terrace, the museum is seeking funds from the private sector as well as from the State of Ohio. Members can have a direct impact on any capital award made by the state to the museum through the upcoming FY2001 Capital Appropriations Bill.

**The time to act is now.** The leadership in Columbus—Governor Bob Taft, Speaker of the House Jo Ann Davidson, and President of the Senate Richard Finan—need to hear from you about the importance of the museum to the Greater Cleveland community and to the State of Ohio. A letter, fax, or phone call from you could make the difference in an award of \$3 million to help with these much-needed renovations. Following are addresses and phone and fax numbers for the leadership. If you wish to receive a sample letter or have questions, please contact us by e-mail at [govt@cma-oh.org](mailto:govt@cma-oh.org)—and please let us know that you have acted on the museum's behalf by sending us a copy of your letter.

Remember, your elected officials depend on you to help them make good decisions. The people of Ohio—and our members in particular—are our best advocates for a bright future.

### Governor Bob Taft

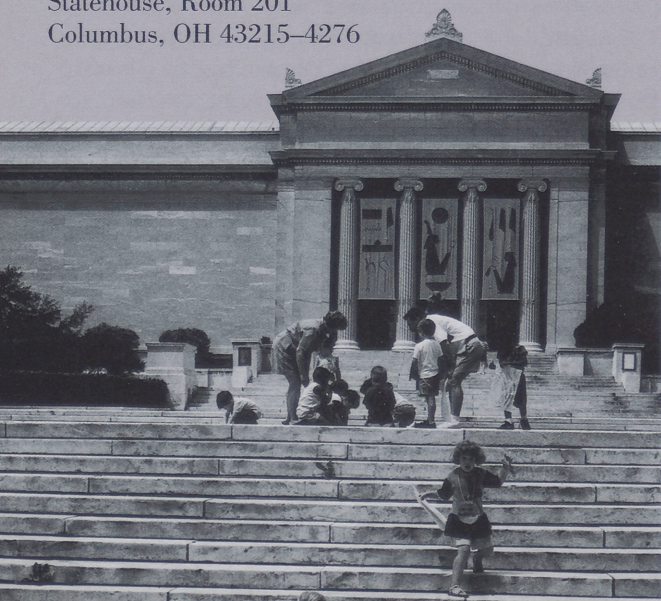
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Ohio House of Representatives  
77 South High Street, 14th Floor  
Columbus, OH 43266-0603

### Senator Richard H. Finan

Phone: 614-466-9737; fax 614-728-7027  
Statehouse, Room 201  
Columbus, OH 43215-4276



## Take Note

There's a new feature just for you on our website, [www.clemusart.com](http://www.clemusart.com). Visit the **Members-only Area** (you'll need to type in your seven-digit ID number to enter the section) and you can read Adobe Acrobat versions of this magazine—broken into small sections for quicker transmission—and take advantage of a number of other special members-only offerings. What would you like to see there? Let us know. We're always seeking to enhance your membership experience. You can also now renew your membership or join the museum through our link to [tickets.com](http://tickets.com).

At 7:30 on Wednesday, March 1, the **Trideca Society** is sponsoring a lecture by *Virginia Nicholson* entitled *The Golden Age of Charleston*. This talk will focus on a country house that, earlier in this century, was a setting for the lives of two artists, Vanessa Bell and Duncan Grant, who entertained there such important literary figures as Lytton Strachey, T. S. Eliot, and Virginia Woolf. The decor of Charleston represents the only surviving example of the domestic decoration of Bell and Grant. Virginia Nicholson is the granddaughter of Vanessa Bell. Members of the Trideca Society are admitted without charge. Guests are welcome to attend for \$10 at the door.

We're organizing a **Members-only Trip to the Detroit Institute of Arts** to see the special exhibition *Van Gogh: Face to Face* this spring. The precise details are still being arranged, but it will likely be a one-day bus trip leaving from CMA in the morning. Call ext. 589 for information or to sign up. Visit the website for the latest details.

Members priority registration for **Museum Art Classes**, Saturdays, February 26 to April 15, continues to Friday, February 5. Call the ticket center. Questions? Call ext. 182.

At right you will note a small advertisement for a **New Product in the Art Museum Stores**—in fact, you will note one of these ads every month, as the stores will introduce a new item at a special members' introductory price in each issue of this magazine. So watch these pages for great new specials.

## Royal Tombs of Ur

**Treasures from the Royal Tombs of Ur preview days** are Wednesday, February 16, through Saturday, February 19 during regular gallery hours. Enjoy the **Members Preview Party**, Saturday the 19th at 7:00. Tickets are \$25 through the ticket center. The next **New Member Orientations** will be Wednesday, February 16 at 6:15 and Thursday, February 17 at 11:00 (during the *Royal Tombs of Ur* preview days). Orientations are free, but please call the ticket center in advance to reserve your spot. Plan to stop by any time during *Royal Tombs of Ur* and pick up your *Faces of Impressionism* tickets while you're here.



Cosmetic Box with Inlaid Lid (ca. 2650 BC, lapis lazuli and shell; Royal Tomb PG 800) in *Treasures from the Royal Tombs of Ur*

### Now in Store



That famous smirk can be yours! Buy the new *Cupid and Psyche* poster, measuring about 24 x 27 inches, for a special members' introductory price of \$15, now through February 29.

Regular price, \$20.



## Get a Charge out of Art

The museum has arranged with MBNA America Bank to offer a special Cleveland Museum of Art "Platinum Plus" credit card. MBNA creates "affinity" cards such as these to allow people to use their credit card purchases to support organizations toward which they feel a special affinity. The card has no annual fee. Purchases you make using this card benefit the museum at a fixed percentage of each transaction, and the museum receives an additional sign-up bonus for each approved applicant who makes purchases with the card within three months of issue. MBNA is the leading issuer of affinity credit cards.

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## Help Wanted

We're looking for a few enthusiastic people to help encourage casual visitors to become members. Who better than current members? For these jobs, we need people with motivation, ability to efficiently close sales, tact and patience, neat appearance, a friendly demeanor, and the ability to communicate clearly and effectively. As a visitor's first contact with the membership program, you're in a position to spark a lifetime relationship between a member and the museum. If you already know all about the museum and the benefits of membership, great! If you don't, we'll train you.

Duties also include taking orders by cash, credit, or check, giving change and receipts, and issuing pre-paid tickets. You must be able to stand and move through crowds for several hours at a time.

Positions are temporary part-time and full-time, May 2000 through the end of *Faces of Impressionism* (July 30). You'll need to work weekends. You'll earn a competitive wage, and you'll get untold satisfaction from sharing your love of art.

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**Members Magazine** (ISSN 1081-7042)

Vol. 40 no. 2, February 2000. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

Editing and design: Barbara J. Bradley, Kathleen Mills, Laurence Channing, and Gregory M. Donley  
Photography: Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

POSTMASTER: Send address changes to the *Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio

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216-831-4840  
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January 1

**Still Lifes Café**

Kitchen closes one hour  
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**Oasis Restaurant**

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**Website**

[www.clemusart.com](http://www.clemusart.com)

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